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Ancient & Modern.

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"In giving our educational institutions a more practical character, geometrical drawing must be especially provided for. Looking at Mr. Binns's work (which has just been published), and looking, on the other hand, at our schools of art, mechanics' institutions, and elementary schools, we cannot say that such essential and practical knowledge is adequately inculcated; and yet there is hardly a profession or trade connected with the engineer, the machinist, the architect, the builder, the mason, bricklayer, carpenter, joiner, cabinet maker, which does not absolutely require an acquaintance with this art. In fact, the lower we go the more does this knowledge seem imperative, for the lower workman can better do without writing, if not without reading, than he can without a knowledge of drawing; and to the master it is as essential as either of the other common acquirements. It should be begun at the elementary school; if not it should be taught to adults in special classes.

"The author of this work, now spoken of, being a practical man, became in 1846, Professor of Applied Mechanics at the late College for Civil Engineers at Putney, and there taught geometrical drawing as a part of his course. Latterly he has been master of the mechanical drawing class at the Department of Science and Art, and at the Government School of Mines. It is a noteworthy feature in Mr. Binns's book—and we suppose we may say system—that his great endeavour is to do without copying from the 'flat,' and to bring the student to the practical projection of buildings or machinery.

"Of the work, which is practical in character, we shall speak more fully on another occasion."—*The Building News.*

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THE

BOOK OF ORNAMENTAL ALPHABETS;

Ancient and Modern,

FROM THE NINTH TO THE NINETEENTH CENTURY;

WITH NUMERALS.

INCLUDING

GOTHIC; CHURCH-TEXT, LARGE AND SMALL; GERMAN; ITALIAN; ARABESQUE; INITIALS FOR ILLUMINATION; RUSTIC, LARGE AND SMALL; ORNAMENTAL;

AND WITH

An Analysis of the Roman and Old English Alphabets, (large and small,)

FOR THE USE OF

ARCHITECTURAL AND ENGINEERING DRAUGHTSMEN, MASONS, DECORATIVE PAINTERS, LITHOGRAPHERS, ENGRAVERS, CARVERS, SCHOOLS, ETC., ETC.

Collected and designed by F. DELAMOTTE.

LONDON: E. & F. N. SPON, 16, BUCKLERSBURY.

1858.

Printed by

RICHARD BARRETT, MARK LANE, LONDON,

(WITH B. WINSTONE'S INKS.)

PREFACE.

AS there are no works of Ancient Alphabets of any excellence published in a cheap form, I have endeavoured after many years' study and research in my profession as a Draughtsman and Engraver, to offer this collection to the favourable notice of the public, trusting that its very moderate price and general usefulness will be a sufficient apology for the undertaking.

In addition to the Ancient Alphabets, several original designs, with an analysis of the Roman and Old English, Large and Small Characters and Numerals are given which, I trust, will be found to be of great importance to the student.

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9th Century. Norman; Alfred.

AABCCDEFGHH
IJKLMNOPQRS
STUVWXYZ

10th Century.

ABCDEFGHIJ
KLMNOPQRST
UVXYZ. ÆŒ
Ash

11th Century. Numerals.

12th Century. From the Mazarin Bible.

12th Century. Date about 1340.

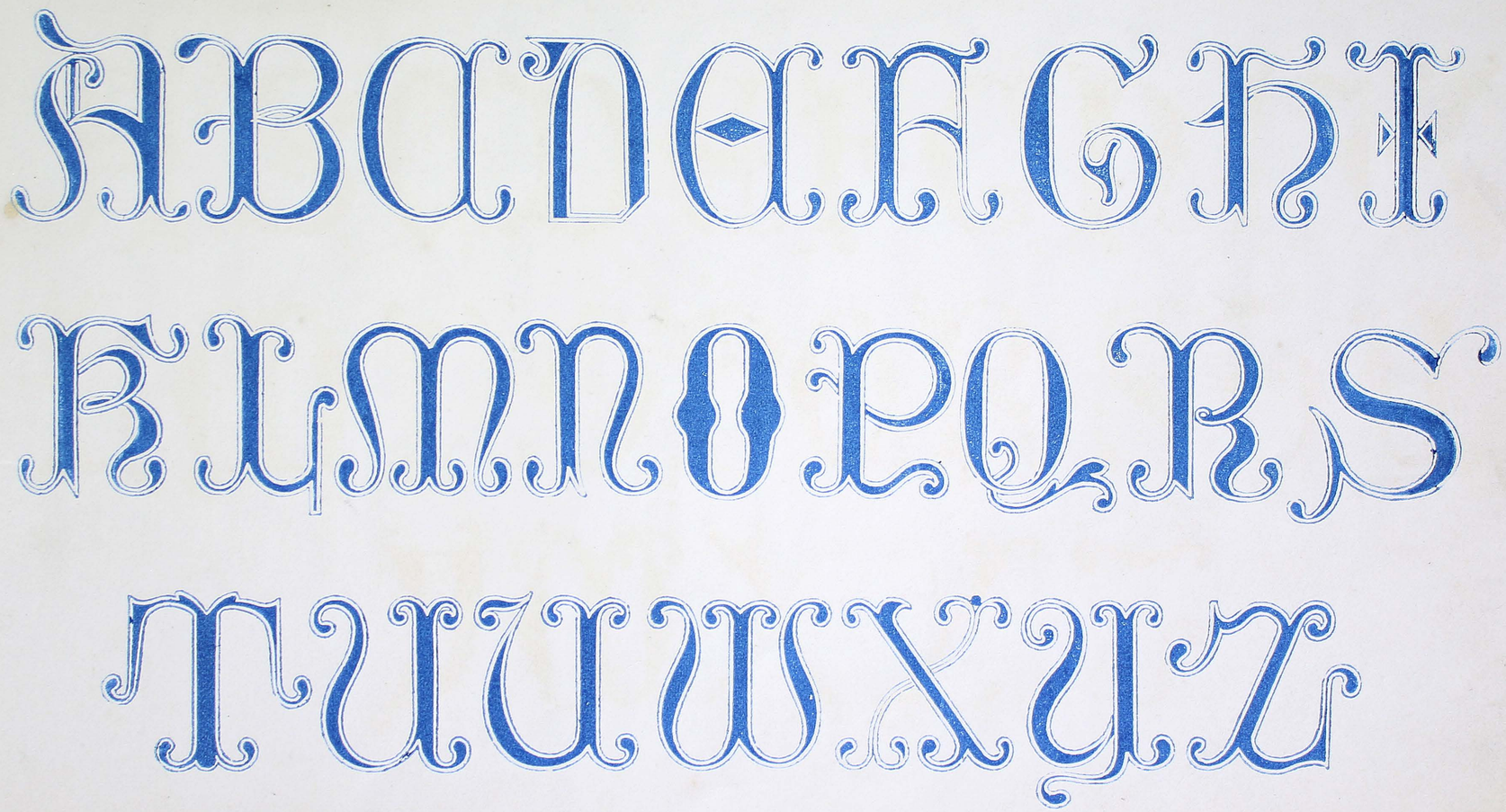
12th Century.

abcdefghiklmnopq
rstvwxyz
aabcdefghiklmnopq
rtvwxyz

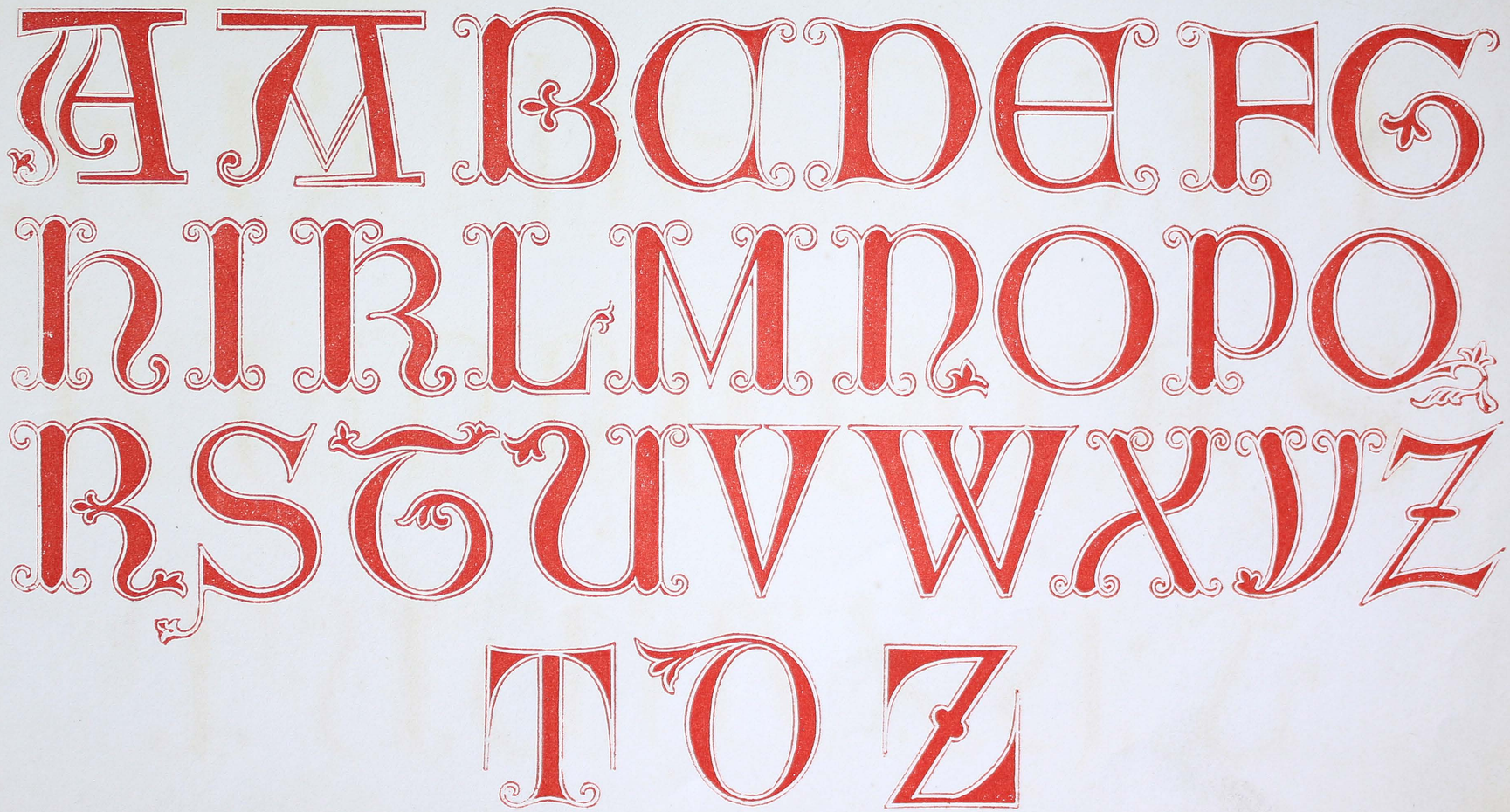
12th Century. British Museum.

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ

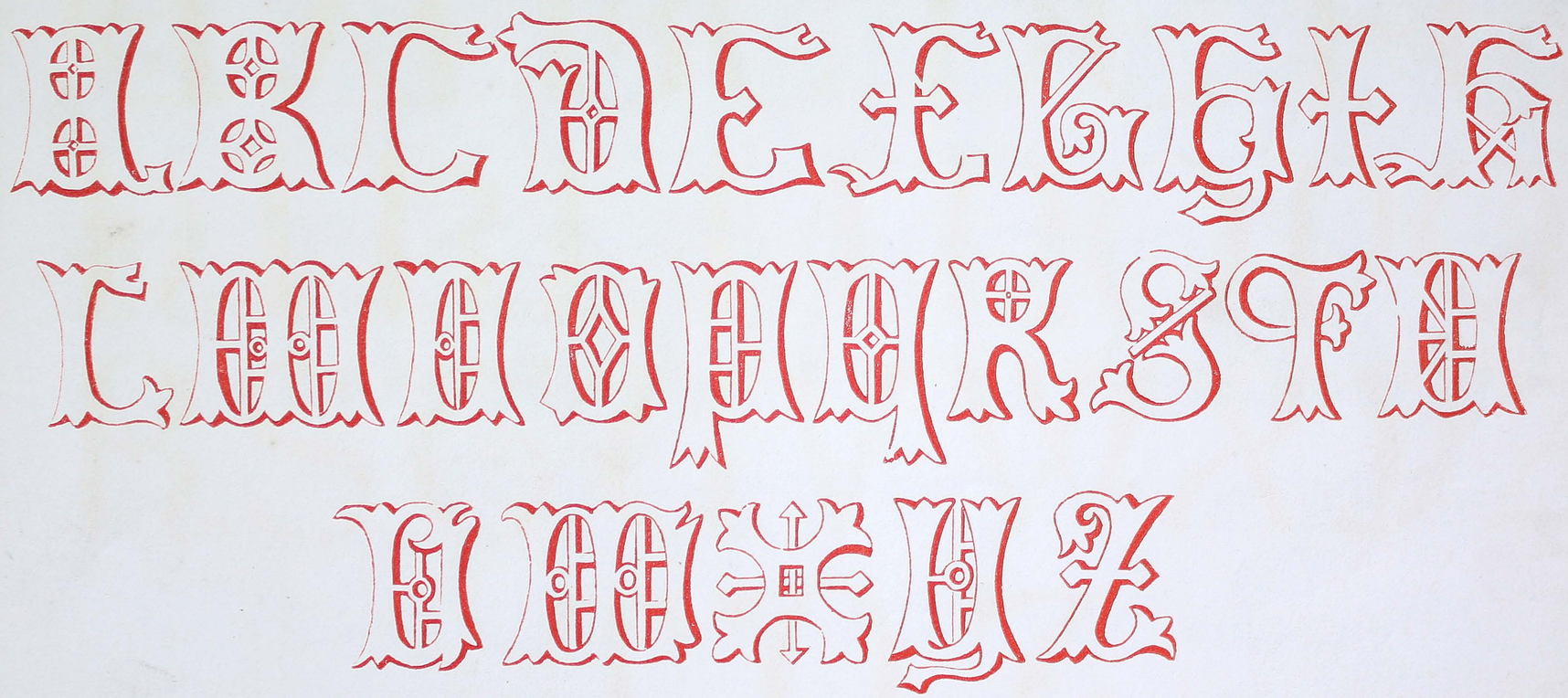
12th Century. Bodleian Library.



12th Century. Henry the Third.



13th Century. From Latin MS.

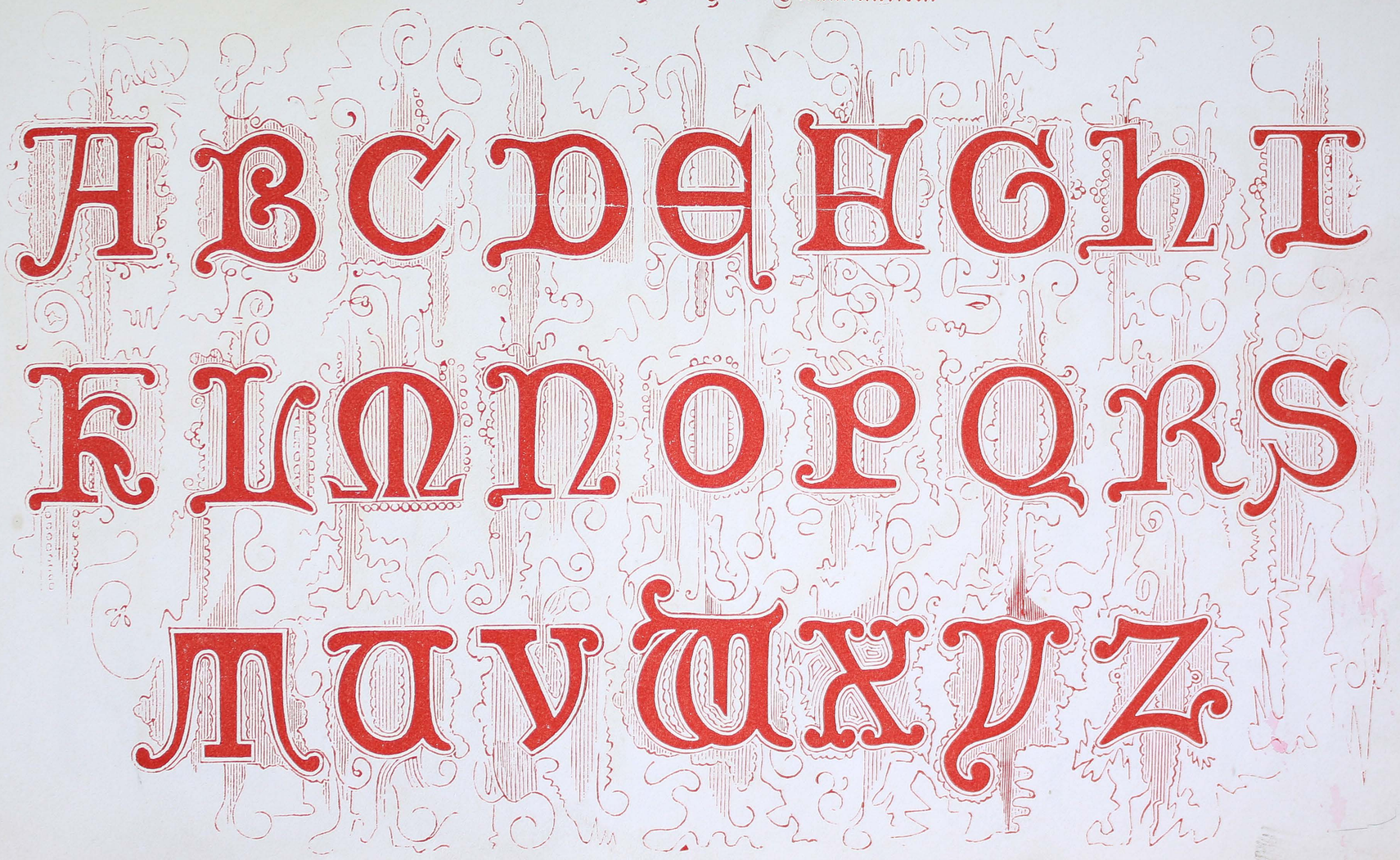


13th Century. MS.

ABCDEFGHI
KLMNOPQRS
TUWXYZ

14th Century. British Museum.

14th Century. For Illumination.



14th Century. Richard the Second. 1400.

AABCDEFGH
IKLMNOPQ
RSTUWXYZ

14th Century. Richard the Second. 1400. Small. Westminster Abbey.

abcdefghiklmnopqrs
tuwxyz.

14th Century. British Museum.

ABCDEFGHI
KLMNOPQRS
TUVWXYZ

14th and 15th Centuries. Two Small. British Museum.

abcdefghiklmnop
qrstuvwxyz.

abcdefghiklmnopq
rstuvwxyz.

1475. British Museum.

ABCDEFGH
IKLMNOPQR
STUXYZ

1480. British Museum.

ABANEACH IKLONOPO RSTUXNZ

1490. British Museum.

Henry the Seventh. British Museum.

ABCDEFGHI

KLMNOPQR

STUWXYZ

15th and 16th Centuries. German.

ABCDEFGHIK
LMNOPQRST
UVWXYZÆ

15th and 16th Centuries. German. Small.

aabcdefghijklmnopqr
stuvwxyz

16th Century. Henry the Eighth.

16th Century. From Italian MS.

16th Century. Albert Drurer's Large.

ABCDEFGH
IKLMNOPQ
RSTUVWXYZ

16th Century. Albert Drurer's Small.

16th Century. Gothic MS.

16th Century. Gothic MS.

ABCDEFGHIK

LMNOPQRSTUV

WXYZ

16th Century. Large, Small, and Numerals MS.

A B C D E F G H I K

L M N O P Q R S T U V

W X Y Z . 6 7 8 9 0

1 2 3 4 5

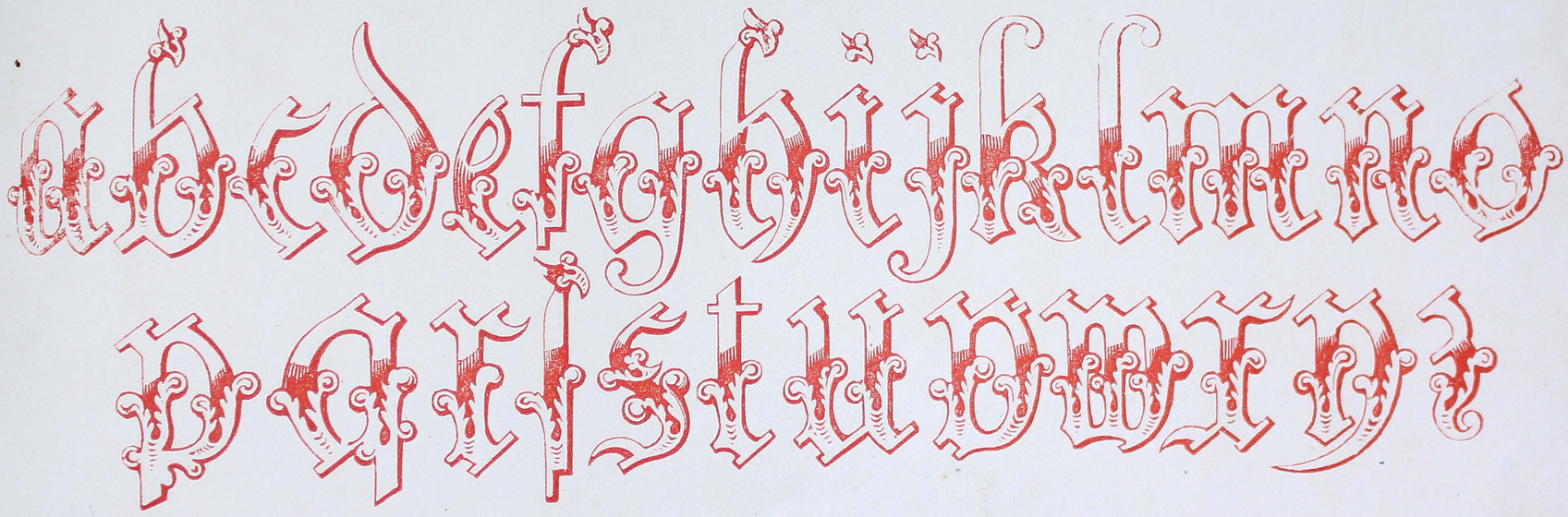
a b c d e f g h i j k l m n o p q r s t u v x y z &

17th Century. MS.

17th Century. Church Text MS.

German Arabesque.

German Arabesque, Small.



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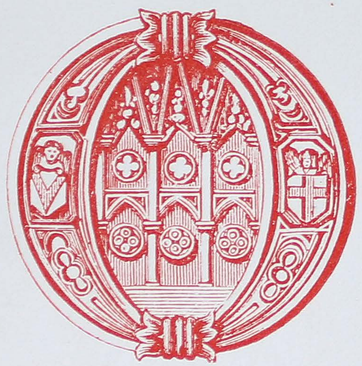

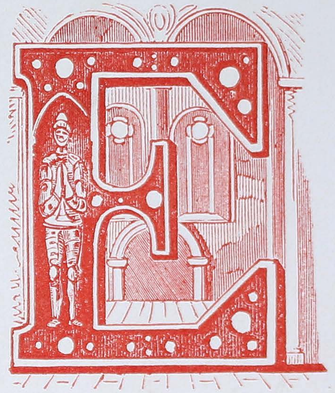

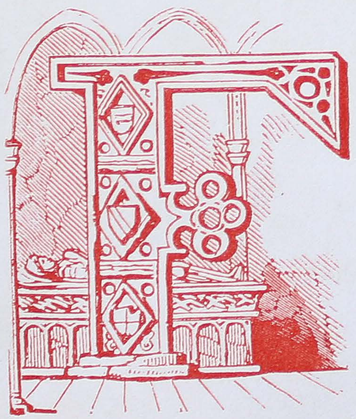

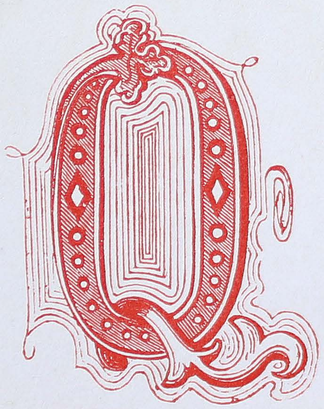

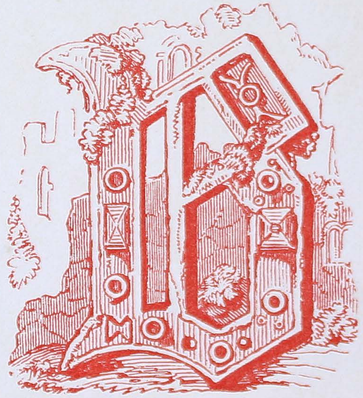

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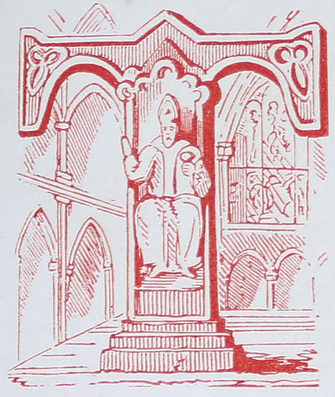
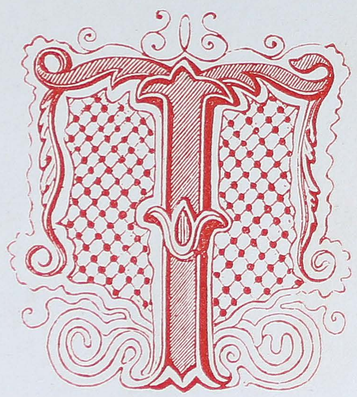
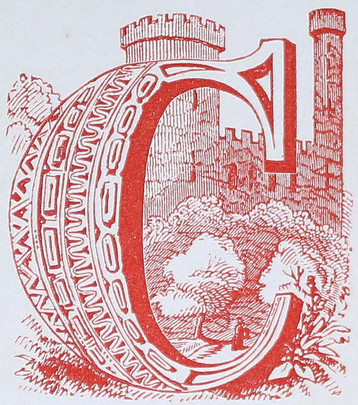

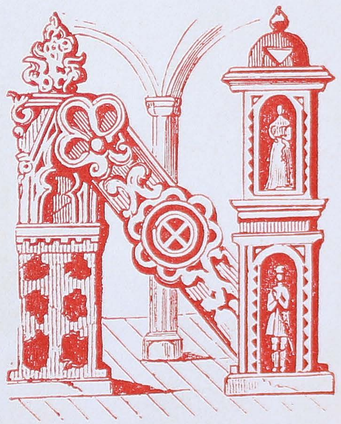
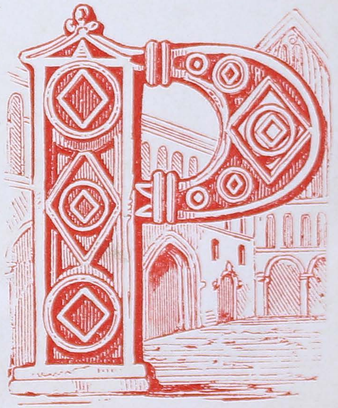

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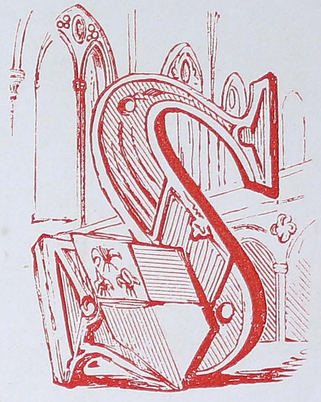

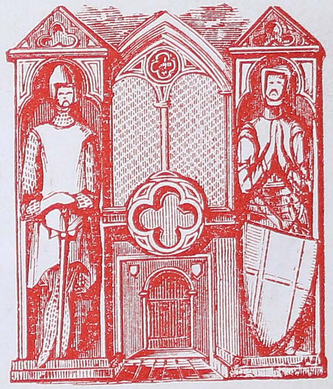

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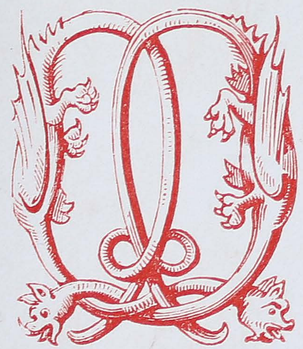
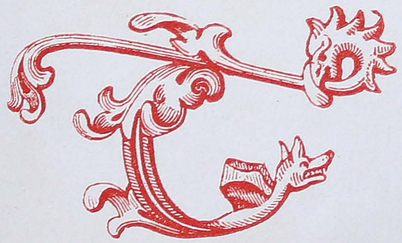
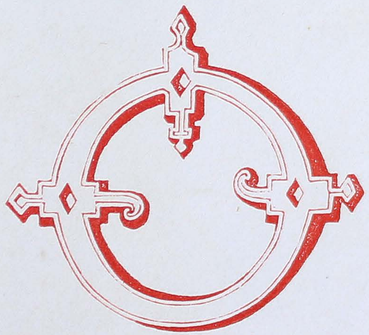
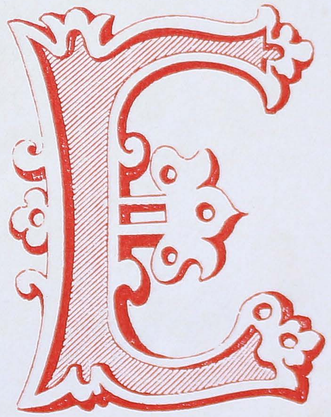
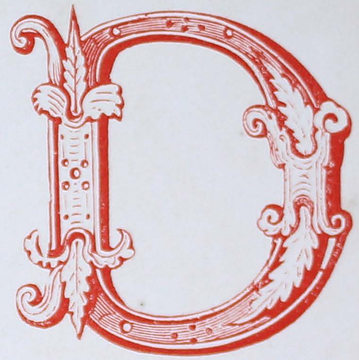
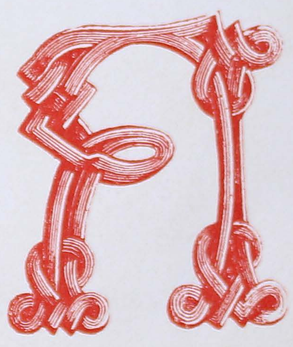












Numerals from 9th Century.

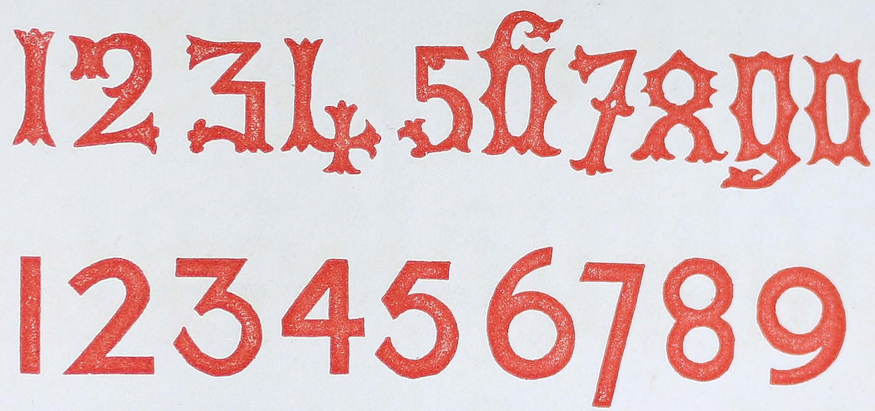
1 2 3 4 5 6 7 8 9 0

I II III IV V VI VII VIII IX X

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

Numerals from 9th Century.



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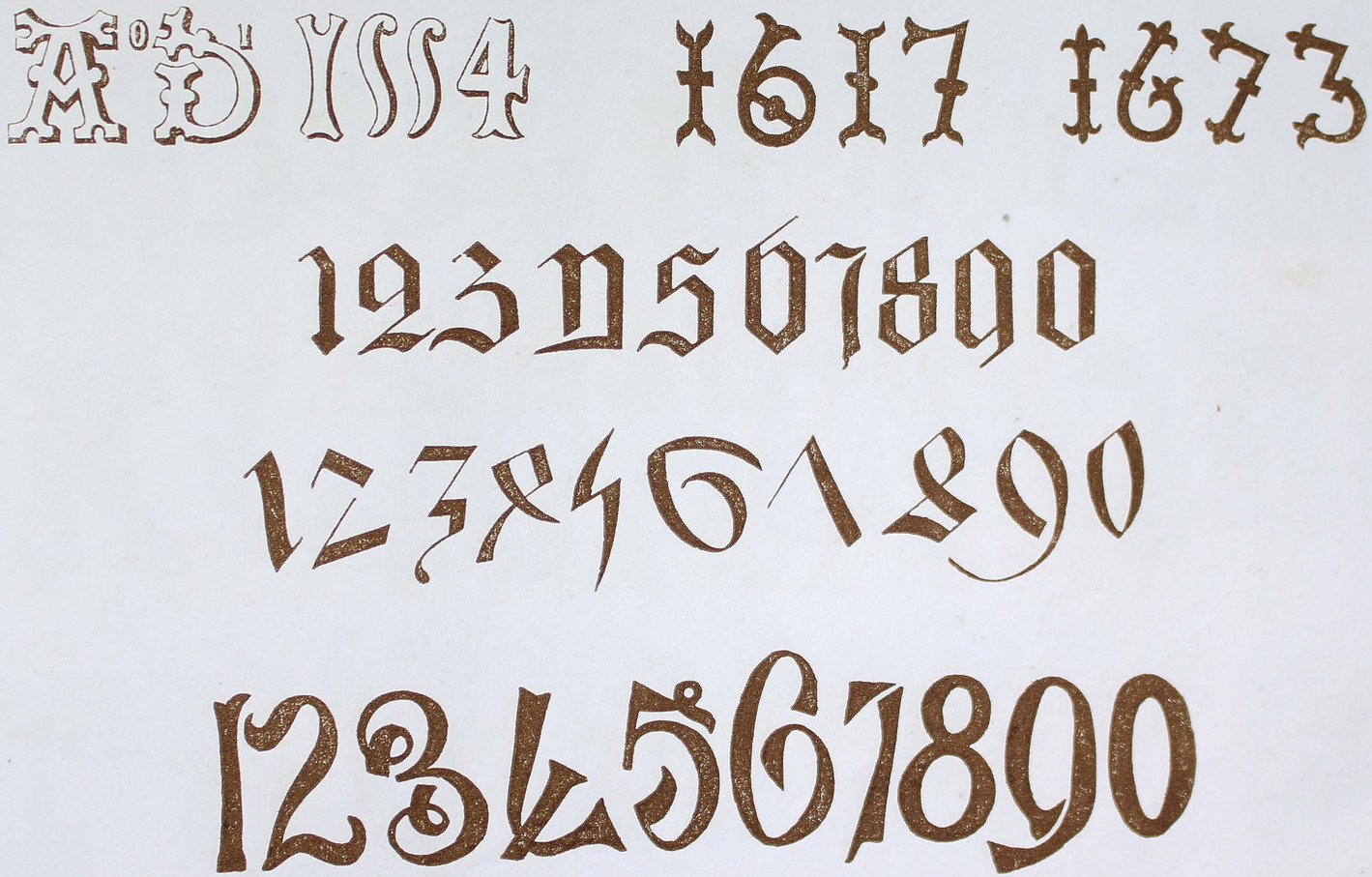
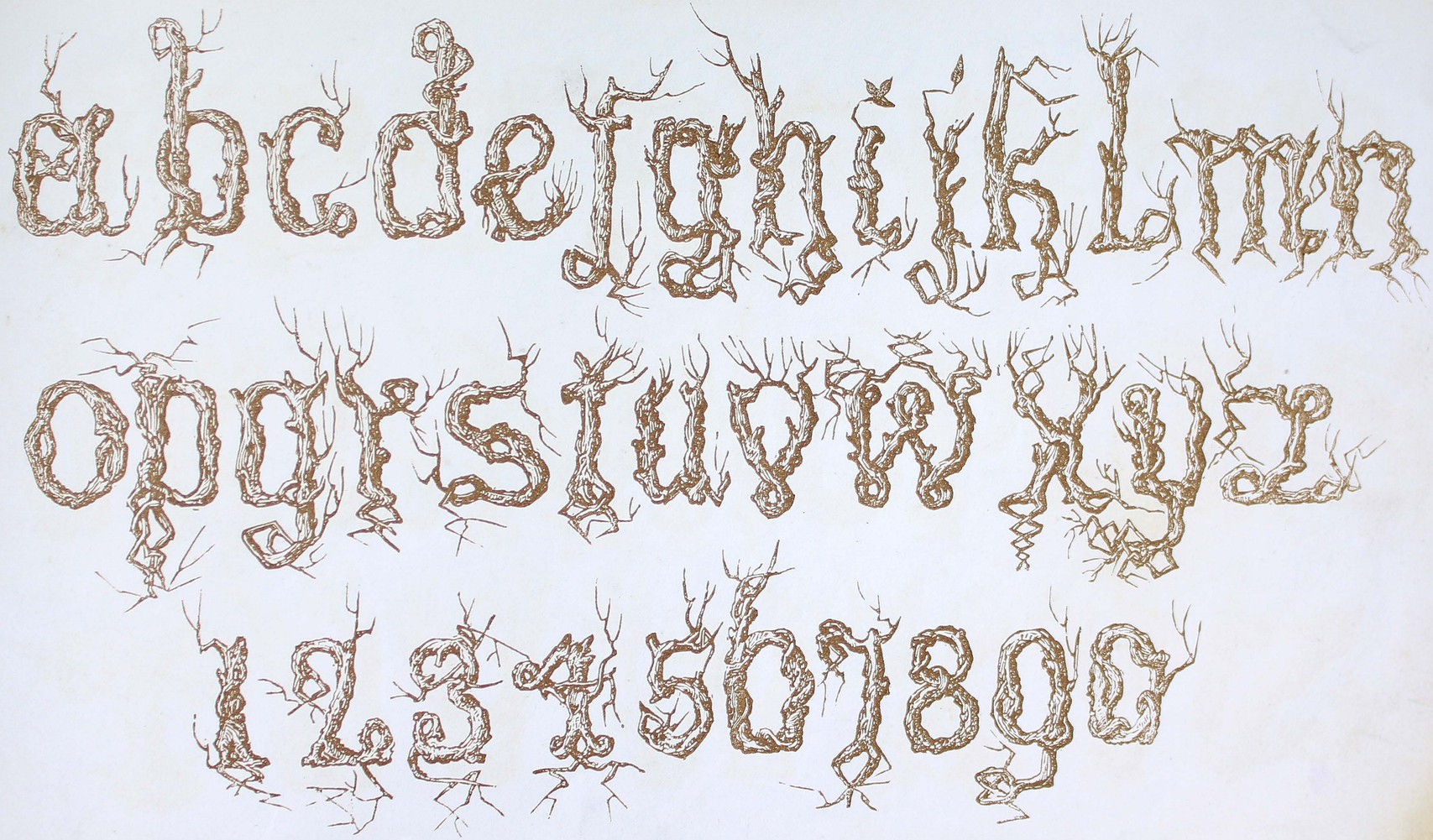
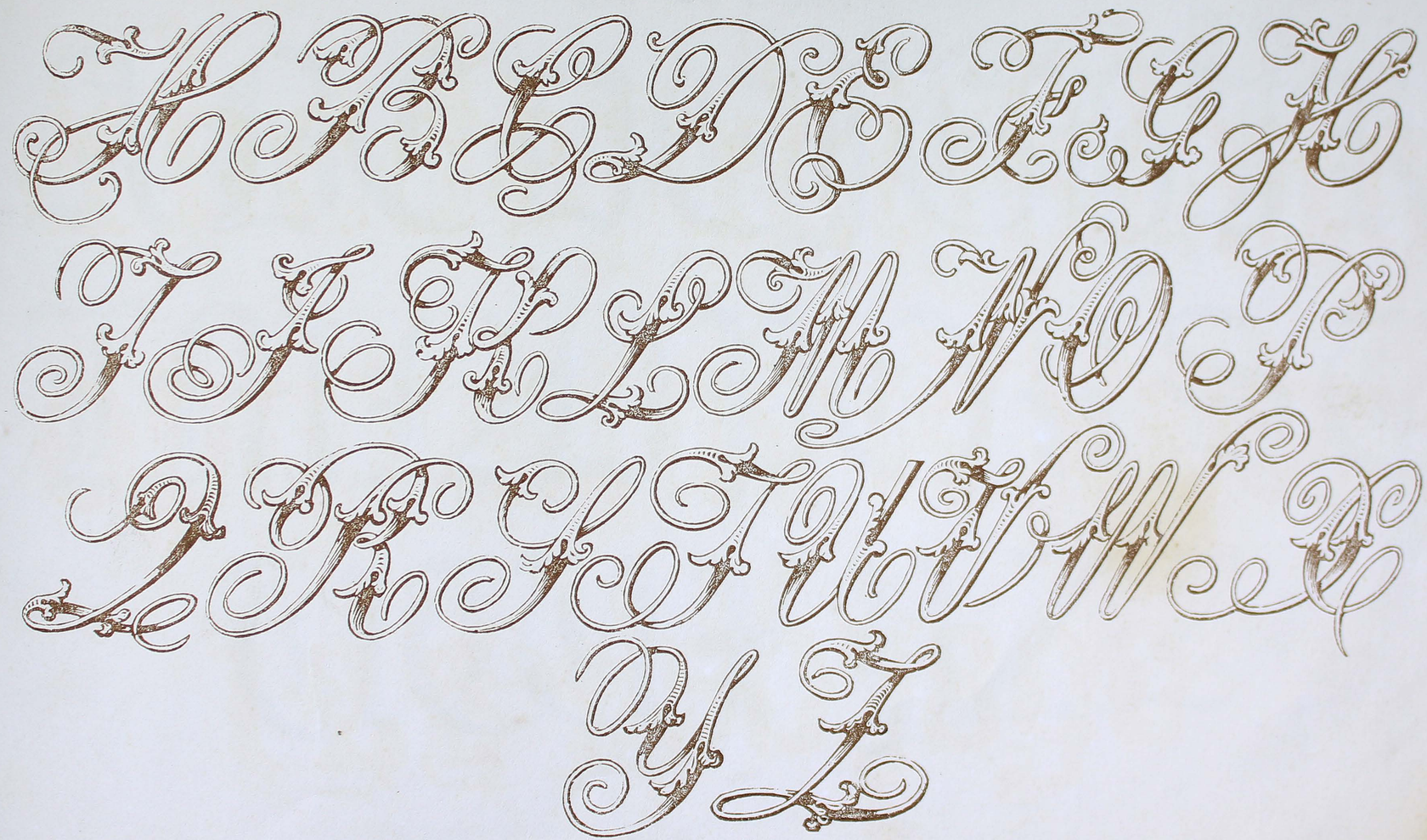


Rustic. Large.

Rustic. Small and Numerals.



Italic Arabesque.



Analytical Old English. Large.

ABCDEFGHIK
LMNOPQRST
UVWXYZZ

The centre points will explain the analysis on using the bow-pen or pencil.

Analytical Old English. Small and Numerals.

abcdefghijklmnopqrs

tuvwxyz

1234567890.

The two divisional horizontal lines ruled through—as shewn at the commencement and end of each line—will give the head and foot of the letters, and the dotted lines indicate the points to be on the same perpendicular.

Analytical Old English. Roman Large.

ABCDEFG
HJKLMNOP
QRSTUVW
XYZ&

THE ANALYSIS OF THE ROMAN CHARACTER.—The width of the letter should be equal to one-fifth of its height; each letter is divided into squares of one-fifth, and having left the centre points to mark where the compass has been placed, there will be no difficulty found in forming the Capitals.—*c*, centre line.

Analytical Old English. Roman Small and Numerals.

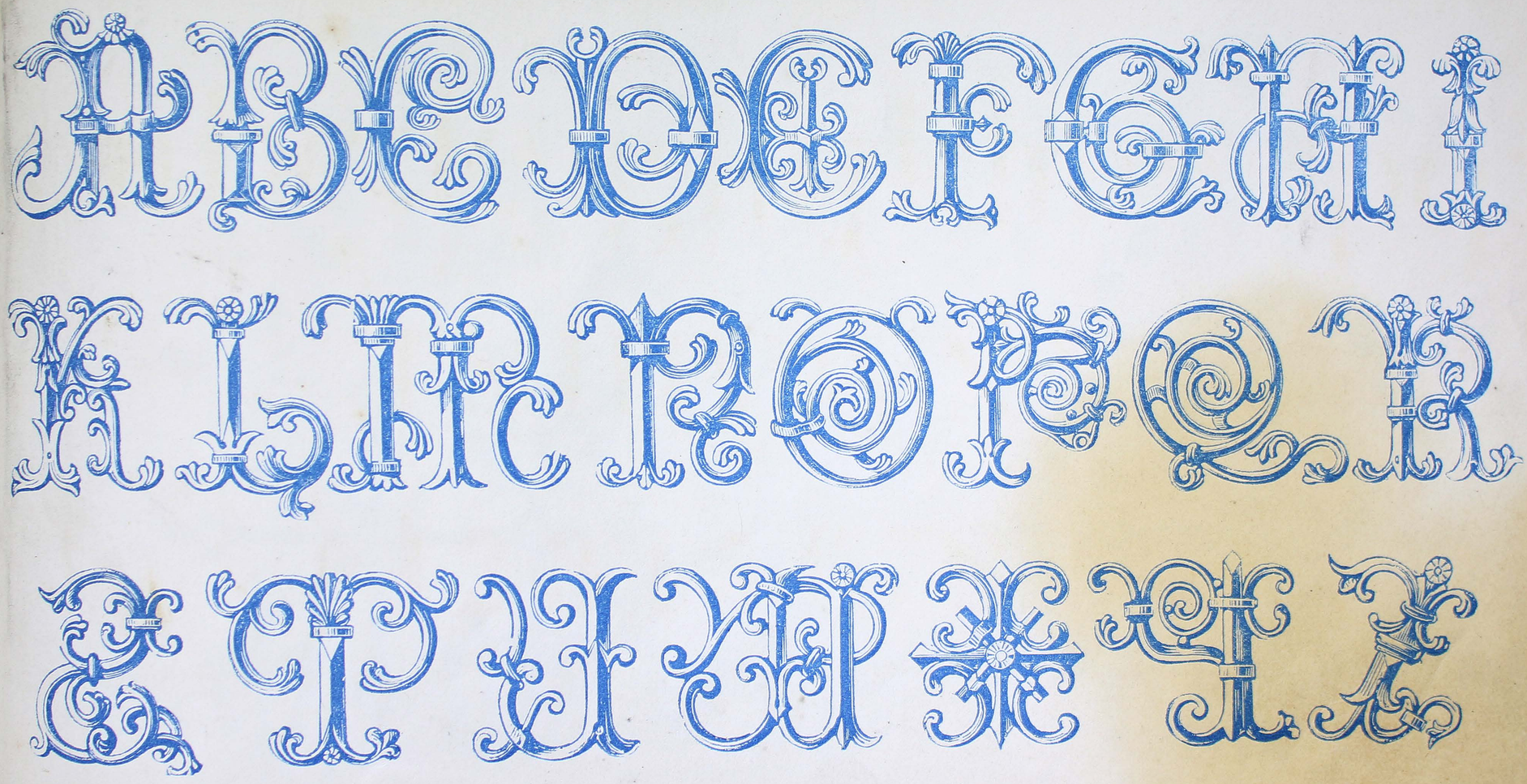
abcdefghijklmnopq

rstuvwxyz

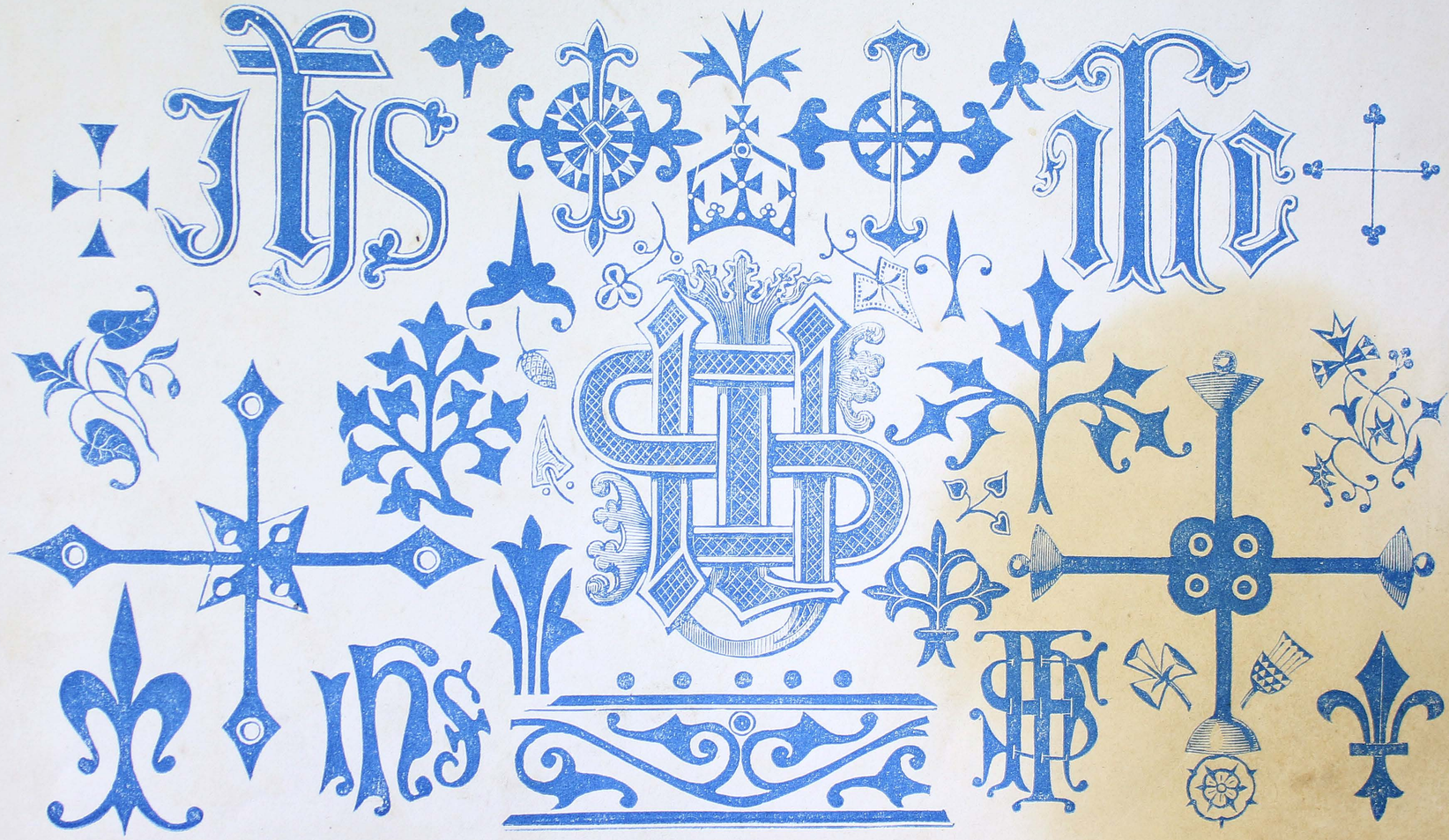
1 2 3 4 5 6 7 8 9 0

The same directions apply to the formation of the small letters, and when Capitals are used with them their height should be equal to that of *b. d. f. h.* &c.

Metal Ornamental.



Monograms, Crosses, &c.



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